

LCM

LIBRARY OF CONGRESS MAGAZINE
MARCH/APRIL 2020

DIGGING INTO THE TREASURE CHEST

Inside

A New View
Of the Library

Making Music for
Blind Musicians

Plus

Happy 220th, LOC!

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■ These historical catalogs still house enormous numbers of cards representing individual items in the Library's collections.
Shawn Miller

Mission of the Library of Congress

The Library's mission is to engage, inspire and inform Congress and the American people with a universal and enduring source of knowledge and creativity.

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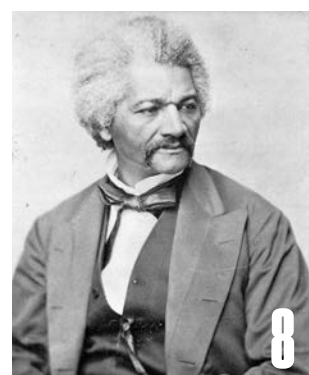
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■ On the cover: Collections officer Beatriz Haspo displays a facsimile copy of the illuminated *Manuale (Psalterium)* of St. Ruperti Salzburg from the 14th century. *Shawn Miller*

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CONNECT ON

loc.gov/connect





■ The Thomas Jefferson Building has served as home for the Library of Congress since the building opened in 1897. *Prints and Photographs Division*

TWO CENTURIES OF SERVICE

The Library marks 220 years of serving Congress and the public.

In April, the Library of Congress celebrates its 220th anniversary – more than two centuries of public service. How did this key legislative agency also become such a public treasure? Well, Congress did it.

In the first three decades of the 19th century, Congress expanded the Library's use to include the president and the vice president, the U.S. Supreme Court and other government agencies.

The public soon took full advantage of the Library's location in the U.S. Capitol, a public building; in 1837, a local writer

even (disapprovingly) observed a "group of laughing, chatting ladies nonchalantly turning over the elephant sheets of Audubon's ornithology." In 1892, Congress included the Library when it authorized access to all Washington, D.C., scientific and literary organizations for students of higher education.

In 1861, President Abraham Lincoln devoured books from the Library to learn what he could about the arts of war. The real push for public access, however, came from Lincoln's appointee as Librarian of Congress: Ainsworth Rand Spofford. Service to the public was an important part of Spofford's plan to shape the Library into a national cultural institution. His friend, historian George Bancroft, was the first researcher and scholar he encouraged to use the collections – with a couple of twists. In 1866, he persuaded Bancroft to recommend the purchase by Congress of the Peter Force collection, which became the foundation of the Library's Americana and incunabula



collections; the same year, he also charged Bancroft \$25 for the transcription of two letterbooks in the collection.

Spofford's efforts culminated with the grand public opening in 1897 of the magnificent Jefferson Building, the Library's first separate building.

Herbert Putnam, the Librarian of Congress from 1899 to 1939, welcomed tourists and visitors to the new building. He also formalized its scholarly use through a series of endowed chairs and bibliographic projects. Importantly, as an experienced professional librarian, he added services to libraries and their patrons to the parade of Library users.

Thus, the stage was set for the next century's expansion of the Library's collections and their varied uses by new generations that still continues today.

*—John Y. Cole is the
Library of Congress historian.*

HOW DO I



GET A READER ID CARD

Reader identification cards are required for patrons who wish to conduct research in the Library's reading rooms and computer catalog centers or in the U.S. Copyright Office public service areas.

The cards are free of charge and are valid for two years. They can be obtained by anyone age 16 or older by completing the registration process and presenting a valid driver's license, state-issued identification card or passport.

With a reader card, patrons can request materials from the Library's general collections via the Library of Congress Online Catalog (catalog.loc.gov) using their individual account numbers.

To get a reader identification card:

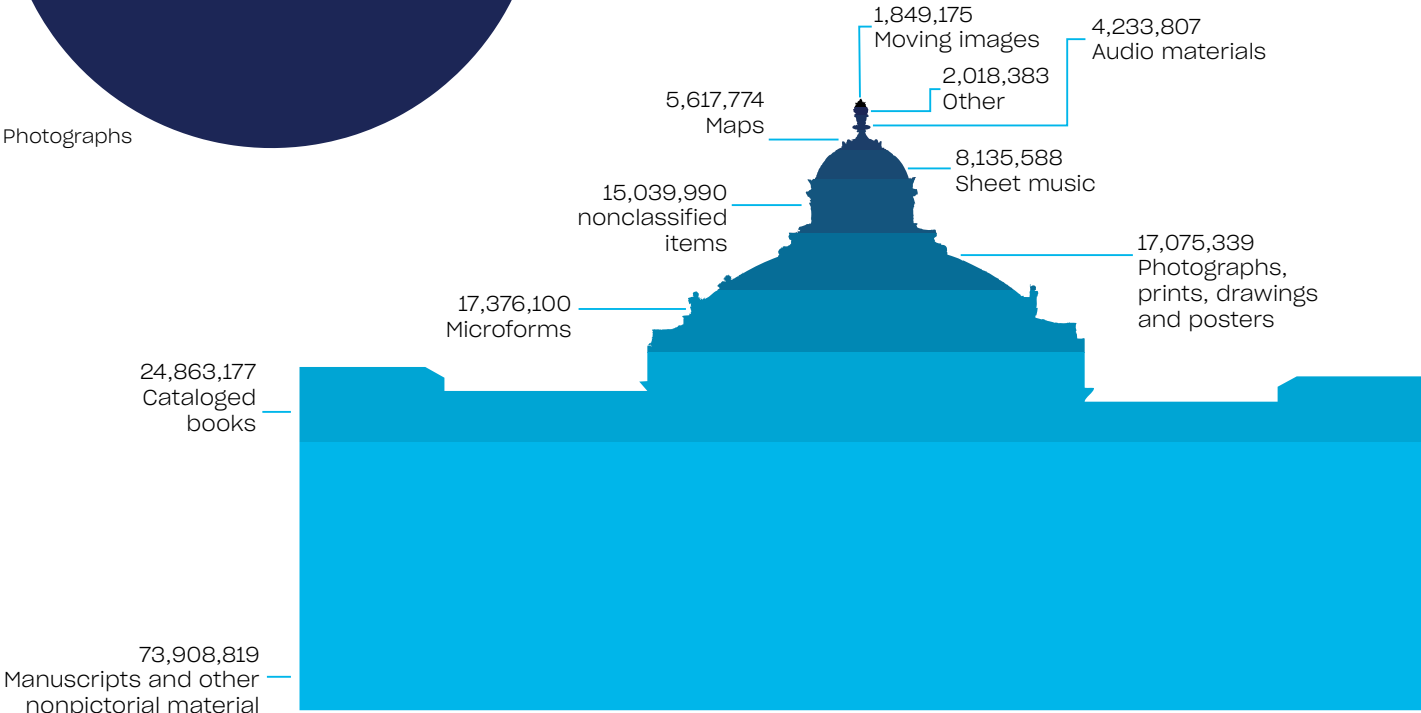
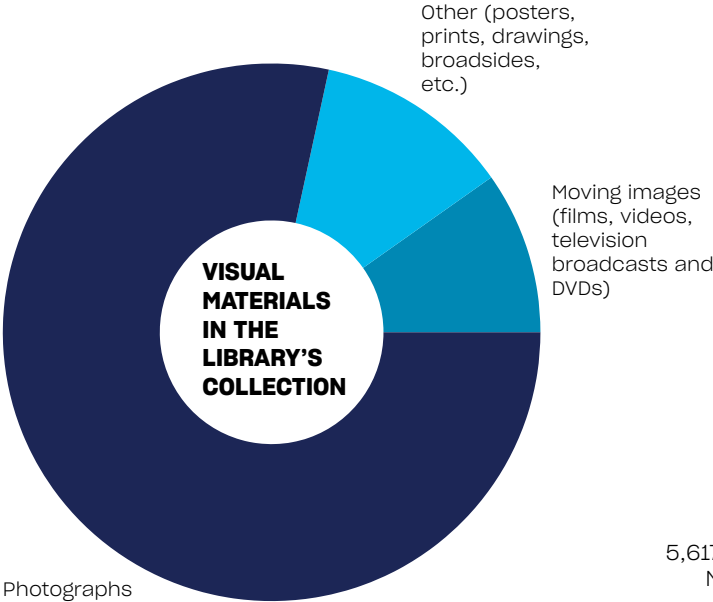
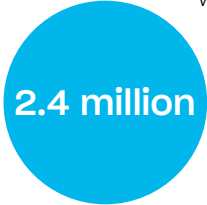
1. Visit the Madison Building (room 133) from 8:30 a.m. to 4:30 p.m., Monday through Saturday. Or visit the Jefferson Building (room 139) from 8:30 a.m. to 4:30 p.m. Tuesday, Friday or Saturday or from 8:30 a.m. to 9 p.m. Monday, Wednesday and Thursday.
2. Complete a standard form at a self-serve computer station.
3. After verifying your information, a Library staff member will take your identification photo, ask you to provide a signature and give you a reader card.

To save some time, patrons may preregister for a card by completing the form online at loc.gov/readerreg/remote/, then completing step three in person.

BY THE NUMBERS

AN UNPARALLELED COLLECTION

The Library of Congress collection includes over 170 million physical items in virtually all formats, languages and subjects.



CURRENT HOLDINGS TOTAL 170,118,152 (THROUGH 2019 FISCAL YEAR)



THE LIBRARY LIFE

New Flickr account captures all the action at the world's largest library.

Something interesting is always happening at the Library of Congress.

On any given day at the Library, one might hear Gloria Gaynor sing "I Will Survive" in the Great Hall, listen to filmmaker Christopher Nolan discuss the making of "Dunkirk," meet veterans of the Battle of the Bulge, witness members of Congress celebrating a milestone of women's suffrage, watch conservationists preserve a one-of-a-kind photo of Harriet Tubman or see an African penguin walk through the historic Main Reading Room (yes, that happened).

A recently launched account on Flickr, called Library of Congress Life, shares photos and videos that give a taste of what that life is like.

While the Library provides access to the millions of books, photos, maps, manuscripts and more in its collections, the institution also hosts hundreds of public events each year – concerts, film screenings, author talks, exhibitions, poetry readings, lectures and special

programs designed to promote creativity and lifelong learning.

In recent years, the Library has hosted conversations with such notable figures as former British Prime Minister Tony Blair, country music superstar Dolly Parton, Supreme Court Justices Sonia Sotomayor and Clarence Thomas, author and actor John Cena and documentarian Ken Burns. It staged a disco night dance party for the public; played nine innings of 19th-century baseball on its grounds in celebration of America's game; spent summer nights on the lawn picnicking and watching classic movies; and celebrated the centennial of women's suffrage through a major exhibition.

Library of Congress Life also seeks to capture the beauty of the historic Jefferson Building, whose dazzling art and architecture make it one of the most popular spots in the nation's capital for visitors.

The Library invites the public to visit its buildings and to attend its events. But even if you can't make it, Library of Congress Life virtually takes you there.

■ From left: Abraham Lincoln impersonator George Buss explores the Lincoln papers in the Manuscript Division. Cinderella makes an appearance at the Library during a June celebration of the addition of the film to the National Film Registry. Visitors place roses on an AIDS quilt panel in the Great Hall during a ceremony in November. *Shawn Miller*

MORE INFORMATION

Library of Congress Life
[flickr.com/people/library-of-congress-life/](https://www.flickr.com/people/library-of-congress-life/)

CURATOR'S PICKS

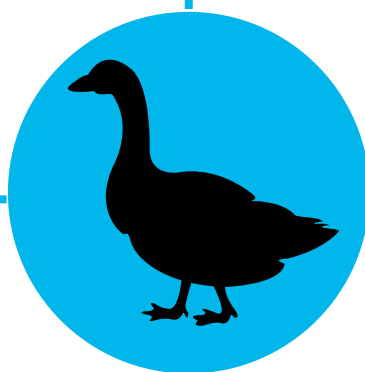
MYSTERY SOLVED

Jennifer Harbster, head of the science reference section, chooses favorite queries submitted by patrons to the Everyday Mysteries online question-and-answer feature.



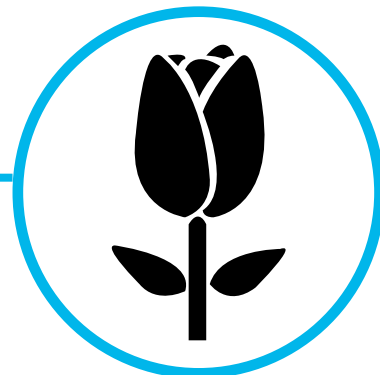
CAN IT RAIN FROGS, FISH AND OTHER OBJECTS?

There have been reports of raining frogs and fish dating back to ancient civilization. Of course, it doesn't "rain" frogs or fish in the sense that it rains water – no one has ever seen frogs or fish vaporize into the air before a rainfall. However, strong winds, such as those in a tornado or hurricane, are powerful enough lift up a school of fish or frogs and "rain" them elsewhere.



WHY DO GEESE FLY IN A V?

Scientists have determined that the V-shaped formation that geese use when migrating serves two important purposes: Energy conservation and visual assurance.



WHAT CAUSES FLOWERS TO HAVE DIFFERENT COLORS?

Anthocyanins and carotenoids are the main sources of flower coloration, but there are other factors that can affect how colors present themselves. The amount of light flowers receive while they grow, the temperature of the environment around them, even the pH level of the soil in which they grow can affect their coloration.



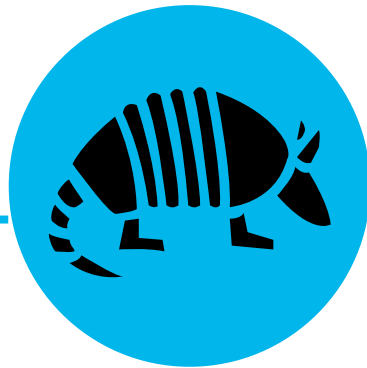
HOW DOES A TOUCHSCREEN WORK?

By using your finger to disrupt an electrical current.



WHAT IS THE STRONGEST MUSCLE IN THE HUMAN BODY?

There is no one answer for this question since there are different ways to measure strength. There is absolute strength (maximum force), dynamic strength (repeated motions), elastic strength (exert force quickly) and strength endurance (withstand fatigue).



HOW HIGH CAN A NINE-BANDED ARMADILLO JUMP INTO THE AIR?

Of the 20 species of armadillo that exist throughout the Americas, the nine-banded armadillo (*Dasypus novemcinctus*) is the only one found in the United States. When startled, it can jump straight upward about 3 to 4 feet into the air. Another interesting fact: Armadillos can hold their breath for six minutes or more.



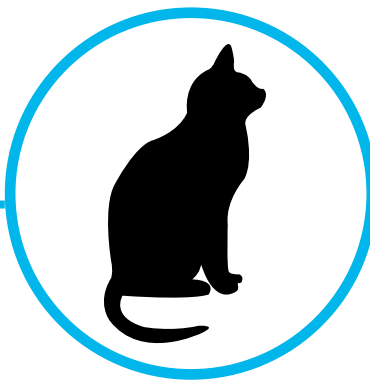
HOW MUCH WATER DOES A CAMEL'S HUMP HOLD?

None. A camel's hump does not hold water at all – it actually stores fat.



WHY IS IT HOT IN THE SUMMER AND COLD IN THE WINTER?

It is all about the tilt of the Earth's axis. Many people believe that the temperature changes because the Earth is closer to the sun in summer and farther from the sun in winter. In fact, in the Western Hemisphere the Earth is farthest from the sun in July and is closest to the sun in January.

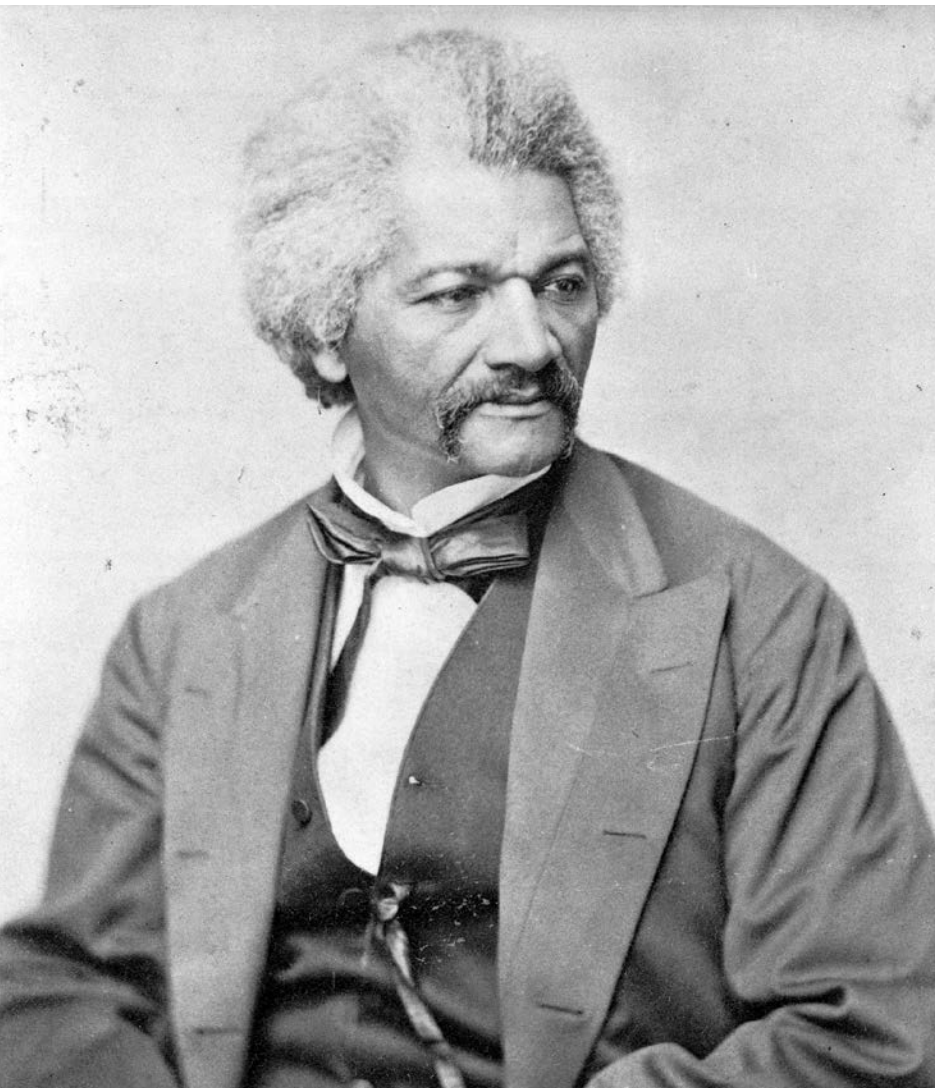


WHY AND HOW DO CATS PURR?

No one knows for sure why a domestic cat purrs, but many people interpret the sound as one of contentment. Our understanding of how a domestic cat purrs is becoming more complete; most scientists agree that the larynx (voice box), laryngeal muscles and a neural oscillator are involved.

MORE INFORMATION

Everyday Mysteries
loc.gov/everyday-mysteries/



■ Frederick Douglass founded *The North Star* newspaper in 1847. Douglass, as he explained in the note shown opposite, chose the name as a symbol of faith, hope and freedom. *Prints and Photographs Division, Serial and Government Publications Division, Manuscript Division*

A NORTH STAR FOR JOURNALISM

Douglass' newspapers provided a guiding light for African Americans hoping for freedom.

Born into slavery, Frederick Douglass escaped from bondage as a young man and spent the next 50-plus years of his life fighting for the emancipation and full citizenship of African Americans.

To further that work, Douglass founded *The North Star* newspaper in Rochester, New York, in 1847. The publication, he wrote, would attack slavery in all its forms, advocate universal emancipation, promote the moral and intellectual improvement of his people, exalt public morality and "hasten the day of freedom to the three millions of our enslaved countrymen."

That purpose he boiled down to a motto emblazoned across the front page: "Right is of no sex – truth is of no color – God is the father of us all, and all we are brethren."

The paper, published weekly, quickly became one of the most influential abolitionist publications of the era. The *North Star* soon found itself in financial trouble, however. Douglass mortgaged his home in 1848 to keep it going and, three years later, merged the paper with another publication and called it *Frederick Douglass' Paper*. The newspaper ceased publication altogether in 1860.

In January, the Library placed a group of 568 issues of Douglass' newspapers online, including issues of *The North Star*, *Frederick Douglass' Paper* and a later venture, *New National Era*.

Douglass' work on newspapers such as this 1848 issue of *The North Star*, a contemporary African American journalist observed, did more for the "freedom and elevation of his race than all his platform appearances."

MORE INFORMATION

Frederick Douglass newspapers
go.usa.gov/xdrBD

A NEW VIEW OF THE LIBRARY



Project aims to change the way visitors experience the institution and its resources.

BY MARK HARTSELL

The collections of the Library of Congress chronicle centuries of human achievement and creativity in all their forms, a rich and enduring source of knowledge for the American public and scholars around the world.

Those collections harbor countless milestones of history and culture: the rough draft of the Declaration of Independence, original copies of the Gettysburg Address, Rosa Parks' personal papers, Edison prints from the dawn of filmmaking and tens of millions of other items that collectively document our shared past.

A new undertaking by the Library aims to help visitors to the historic Jefferson Building experience the institution and those resources in new ways.

The Library is implementing a visitor experience plan that calls for the creation of a new 6,500-square-foot orientation gallery; a 5,000-square-foot learning center for families, teens and student groups; and a treasures gallery that showcases some of the most awe-inspiring items of the over 170 million in Library collections. The project also calls for modifications to the Jefferson Building that will provide visitors with greater views of its grand spaces without disturbing the work of researchers.

In fiscal year 2018, Congress endorsed a public-private partnership to fund the project. The fundraising is ongoing, and design work is underway as well. Philanthropist David Rubenstein has committed \$10 million to support this work. The project is expected to take three to five years to complete; the treasures gallery, the first element to be finished, would open by the end of 2022.

The new experience is intended to ensure that diverse audiences are welcomed, inspired and empowered to discover and explore.

The orientation gallery, located on the ground floor, will help visitors navigate

the building and better understand the Library's history, mission and resources. The gallery also will incorporate an exhibition of the historical foundation of the Library's collections: the original books of Thomas Jefferson's own library.

Another goal of the project is to provide visitors with a new view – literally – of the 123-year-old Jefferson Building.

Plans call for the creation of a large circular opening, called an "oculus," in the floor of the magnificent Main Reading Room. Visitors standing one floor below in the orientation gallery will be able to peer up through the oculus into the reading room and take in the great Edwin Blashfield mural, "Human Understanding," that crowns the dome.

A learning center, also on the ground floor, would provide visitors with a behind-the-scenes look at the work of Library staff and give learners of all ages opportunities to engage with diverse collection materials, from cuneiform writing to film editing and oral histories.

Two floors up, a treasures gallery would show more of the rarest and most remarkable items from the collections. Different items would regularly rotate into the exhibition, ensuring fresh opportunities for repeat visitors to understand the scope of the Library's holdings and to ensure the conservation of the materials.

On the mezzanine, a new café and seating space will give visitors a spot to linger and admire the Great Hall of the Jefferson Building and, from the windows, take in grand views of the U.S. Capitol across the street and the National Mall stretching west to the Washington Monument.

Over its 220-year history, the Library always has served as a source of authoritative information for Congress and the American public. This project is a new way of inviting people from across the country to build lifelong connections to it.

■ **Opposite:** An artist rendering shows the planned orientation gallery on the ground floor of the Jefferson Building (bottom). Visitors standing in the gallery can look through an opening in the ceiling (top) and view the building's magnificent dome rising above. *Pure + Applied*

OPENING UP THE TREASURE CHEST

*Researchers seek out
gems in the Library's
rich collections to
further their own
work and passions.*

The Library of Congress is one of the world's great public resources: Its collections hold over 170 million items documenting centuries of global history and culture – the single most comprehensive accumulation of human knowledge ever assembled.

The Library seeks to open this treasure chest as wide as possible to as many people as possible.

In fiscal year 2019 alone, the Library welcomed nearly 1.9 million visitors to its campus on Capitol Hill in person and recorded another 119 million visits online.

The uses they make of the Library's holdings are as varied as

the collections themselves.

Researchers at the Library, among countless other undertakings, conduct scientific research on Mesoamerican textiles, study the roots of black musical theater, explore the papers of U.S. Supreme Court justices, uncover unheard works by famed Broadway composers, use modern tools to bring color and life to historical photographs and learn about the experiences of African American soldiers during World War I.

In this issue of the Library of Congress Magazine, we take a look at ways researchers use the collections to pursue their own interests and passions.

LOU DEL BIANCO

Three years ago, the Del Bianco family gathered in a small South Dakota town for a very special – and long overdue – occasion: the unveiling of a plaque by the National Park Service recognizing an ancestor as chief carver of the Mount Rushmore National Memorial.

The ceremony – staged 76 years after the memorial was completed – marked the end of a decades-long quest by the family to uncover evidence documenting the pivotal role that ancestor, Luigi Del Bianco, played in the creation of an iconic American landmark.

Luigi, a memorial stone carver in Vermont and New York, also worked with noted sculptor Gutzon Borglum on various projects. When Borglum was commissioned to design the Rushmore memorial in 1933, he hired Luigi as chief carver. In that capacity, Luigi would carve the expression in the faces of Presidents Washington, Lincoln, Jefferson and Theodore Roosevelt.

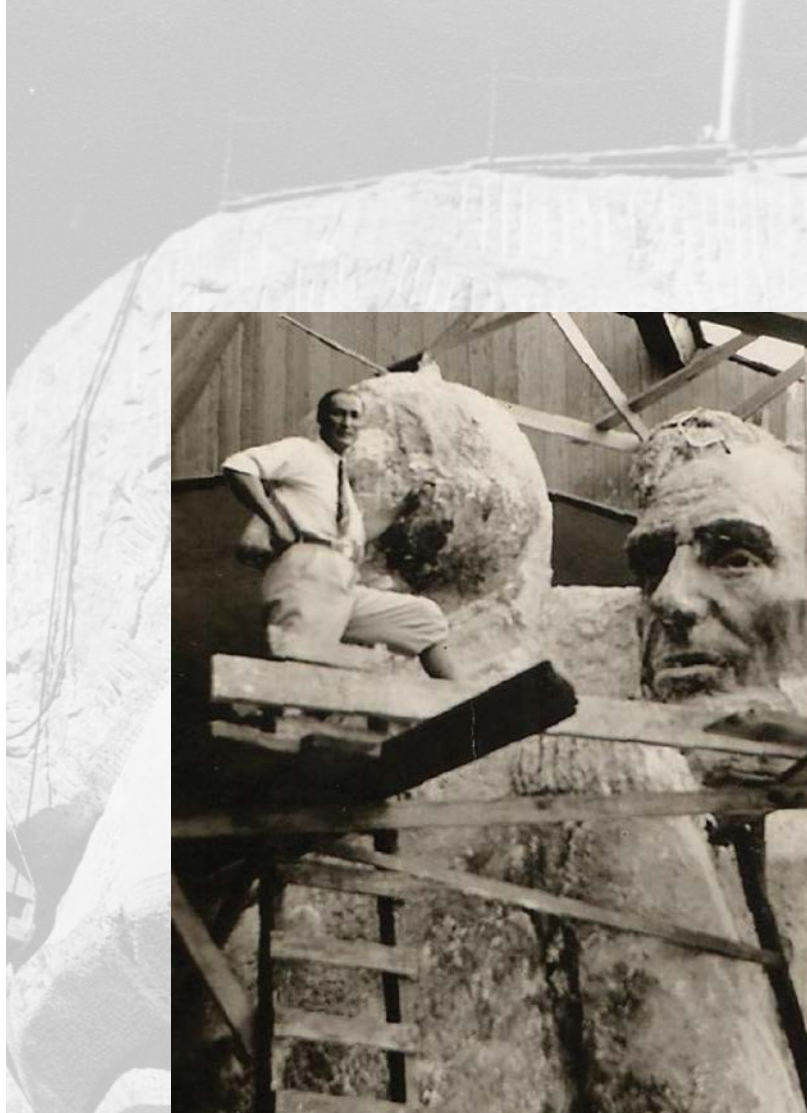
Luigi, however, was not acknowledged for his role by the park service, which instead credited all the workers equally. When Luigi's son Caesar read a book about the making of Rushmore in the mid-1980s, he was taken aback to find no mention of his father. So, he enlisted his nephew, Lou, to help rectify the oversight.

Over the course of a half-dozen trips to the nation's capital, Caesar and Lou spent days in the Library's Manuscript Division poring over the papers of Borglum, whose family donated the material to the Library. In those papers, they found numerous discussions by Borglum of the importance of Luigi's work on Rushmore. "He is the only intelligent, efficient stone carver on the work who understands the language of the sculptor," Borglum wrote.

In 2015, two National Park Service historians were dispatched to the Library to examine the Del Biancos' discoveries. They recommended recognition for Luigi that very day – a decision that led to that ceremony in Keystone, South Dakota, in 2017.

"It means so much. We are so proud of his accomplishment and only wanted him to get the credit he was due – no more, no less," Lou says. "To our family, justice has finally been served, and history is now telling a much more accurate story."

—Wendi A. Maloney is a writer-editor in the Office of Communications.



■ Above: Luigi Del Bianco stands with a model of Mount Rushmore in the studio of sculptor Gutzon Borglum around 1935. Left: Using Manuscript Division resources, Lou Del Bianco helped uncover the story of his ancestor's work on the iconic monument. Photos courtesy of Lou Del Bianco

Organization

After many requests, Mr. L. A. Headen organized the HEADEN MOTOR COMPANY, incorporated with a capital increased to \$250,000.00

This stock is offered at Par Value, Five dollars (\$5. 00 per Share, a conservative, increasing investment.

Buy to-day in an industry which is in its infancy. In making such an investment you are paving the way for the boys and girls of our Race.

Our young Negro mechanics finishing from the various schools of industry will have an avenue through which they can seek compensation for their years of study.

Your dollars invested in the HEADEN MOTOR CO. will increase rapidly, for you realize that great profits are being made in the automobile industry.

Headen Motor Company

INCORPORATE

Pioneer in The Automobile Industry Among
Our People--Est. 1918



■ Amara Alexander uses material from Library collections in her classwork, such as this pamphlet promoting an early car manufactory founded by African American inventor Lucean Arthur Headen. Shawn Miller, Manuscript Division

AMARA ALEXANDER

Few things help students learn like getting up close to primary sources – the raw materials of history.

Seeing, say, the penciled sketches of experimental telephones that Alexander Graham Bell drew in his lab notebooks nearly 150 years ago helps young people better understand the engineering-design process and lets them see history unfold.

As the 2019–20 Einstein Fellow at the Library of Congress, I have spent the past several months exploring such treasures with a teacher-researcher's goals in mind.

The need for primary sources – original documents and objects created at the time under study – to facilitate lessons focused on STEM (science, technology, engineering and mathematics) education has guided my investigations.

Primary sources increase student engagement, growth and retention of concepts. The resources I discover during my year here will enhance my classroom instruction and the learning experiences of my students.

The STEM-related historical documents and artifacts in the Library's many reading rooms are captivating.

In the Manuscript Division, I discovered African American inventor Lucean Arthur Headen, who owned his own automobile manufacturing company in the 1920s and produced a car he designed called the Headen Pace Setter. Wow! A moment in time, previously unknown to me, unfolded as a result of my research here and yielded connections between STEM and history. Knowing this story will create additional opportunities for me to expose students to new STEM career paths.

In addition to visiting reading rooms, I've searched the Library's digitized collections



to uncover online primary sources related to science and engineering practices.

Through the Library's website, inventions and discoveries from bygone eras leap from Bell's lab journal pages into the hands of today's students, inspiring their own creativity and extending their depth of knowledge. Historical documents chronicling the advancement of weather technology transform the history of meteorology from an abstract conversation to a hands-on exploration rich with analysis and questioning.

Taking on the role of a teacher-researcher empowers me to explore new topics, make unique discoveries and share what I've learned with fellow educators, colleagues, students and parents. Thanks to my time at the Library of Congress, my community now has access to primary sources and historical expertise that will expand the power of learning and advance knowledge and understanding.

—Amara Alexander is the 2019–20 Einstein Fellow at the Library of Congress.

JOE MANNING

In fall 2005, Joe Manning agreed to help a friend solve a mystery that had turned into an obsession: discovering the story of a little girl in a photo taken at a Vermont cotton mill in 1910.

The friend, author Elizabeth Winthrop, had seen the image in an exhibit of child-labor photographs by Lewis Wickes Hine and couldn't get it out of her mind. Research revealed the girl's name – Addie Card – but Winthrop wanted to know more. So, she asked Manning, a New England writer and genealogist, for help.

Within two weeks, Manning located and contacted Addie's granddaughter. Two weeks later, he was standing at Addie's grave. Not long afterward, he and Winthrop met Addie's great-granddaughter. Addie, he learned, had quit school after the fourth grade to work in the cotton mill, lived a long and difficult life but survived until age 94.

None of those family members, it turned out, had ever seen Hine's photo of Addie until Manning contacted them.

From 1908 to 1924, Hine took thousands of pictures for the National Child Labor Committee, exposing the often-dangerous conditions children endured working at textile mills, coal mines and farms and as late-night "newsies" on urban streets. The Library holds his collection of over 5,000 such photos.

After uncovering Addie's story, Manning resolved to find more. Today, he has researched and written about more than 300 other such children.

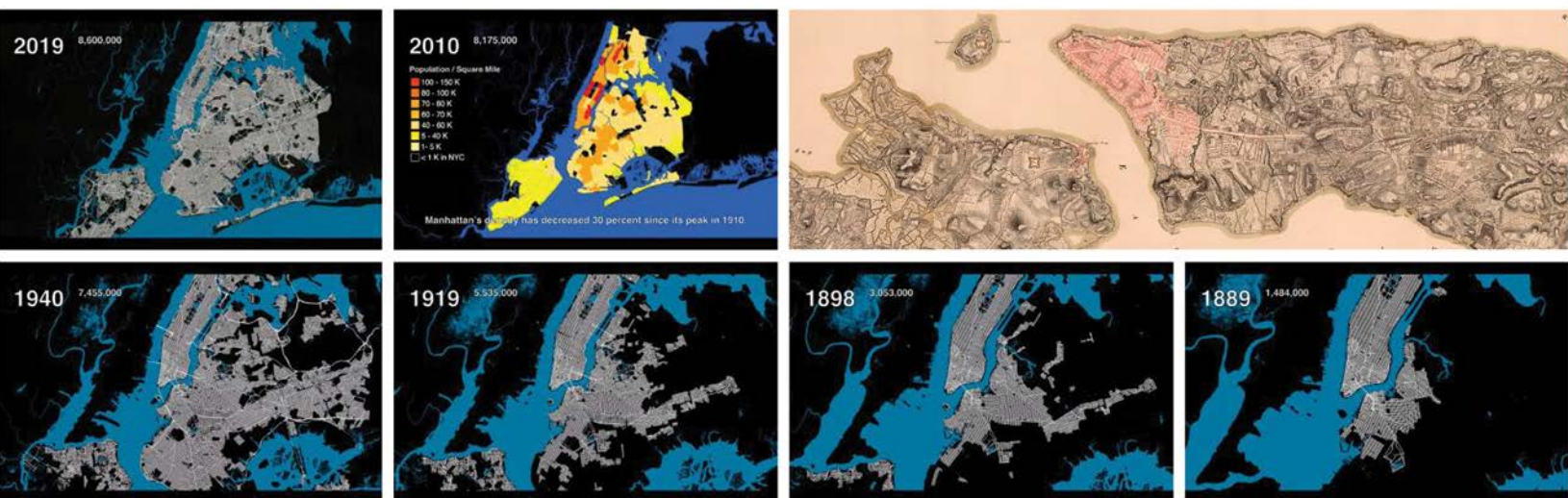
The stories of these young people, Manning says, are sadly missing from history books – children such as Giles Newsom, who was photographed working in a North Carolina mill at age 12 and who died at 18 and was buried in an unmarked grave. Or the nine children of the Young family of Tifton, Georgia – six of whom worked at a cotton mill and seven of whom eventually were placed in an orphanage.

"I have learned that in most cases, if I am successful in contacting descendants of the subjects in the photos, it will be the first time they have seen the photo of their ancestor," Manning said. "That in itself inspires me to keep choosing more and more photos to research. How can I resist?"

–Wendi A. Maloney



■ This image of young mill worker Addie Card inspired Joe Manning to research and tell the stories of the boys and girls documented in the child-labor photos of early 20th-century photographer Lewis Wickes Hine. *Prints and Photographs Division, courtesy of Joe Manning*



■ Using maps found in the Geography and Map Division, Myles Zhang charted the development of New York City over a period of more than 400 years. *Courtesy of Myles Zhang, Chioma Nwana*

MYLES ZHANG

Myles Zhang's portfolio is filled with watercolors of New York City neighborhoods; drawings of buildings in his hometown of Newark, New Jersey; a video imagining the construction of a 12th-century English church.

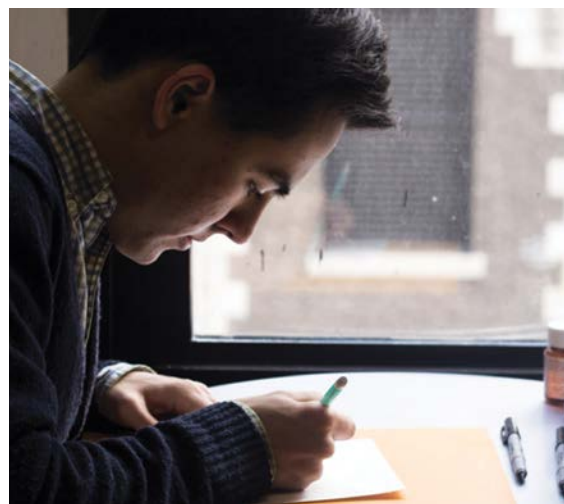
Zhang recently added a new entry: an animation showing the growth of New York City from 1609 to today, largely based on maps in the Library's Geography and Map Division.

As a student at Columbia University, Zhang studied architectural history, urban studies and art history. New York City is a perfect place to explore those subjects. Over the past 400 years, humans transformed the natural landscape of hills, rivers and wetlands around New York Harbor into one of the world's great metropolises.

For this project, Zhang began examining old maps of the city and realized that the locations of many streets correspond to former trails, streams and valleys. For instance, the winding path of Broadway follows a Lenape Indian trail. Canal Street began life as a drainage ditch in the marshy soil of lower Manhattan.

"I realized that visualizing and mapping these changes could capture the scale and pace of human intervention," Zhang says.

Zhang analyzed several hundred city maps and selected 25 that capture snapshots of every 20 to 30 years in the city's history. From the Library, he used a 1767 lithograph of New York City; an 1807 map of the island of Manhattan; an 1857 city-



county map; an 1860 depiction compiled from maps of the U.S. Coast Survey; a 1921 aerial survey; and other maps extending in time to a 1964 street map.

Individual maps had different dimensions, colors and scales, and these differences made comparison of change between eras difficult. By stretching and warping the maps to align to each other and then redrawing each with consistent color and line weight, the changing pace and type of urban growth became clearer.

"Maps in particular," Zhang says, "connect people to the history of their built environment. ... A lot of historical maps and documents are fragile to handle and unwieldy to move. It is a public service of great value to have these records online, where anyone can consult them from anywhere in the world."

—Wendi A. Maloney

JENNIFER ASHLEY TEPPER

I grew up inspired by Jonathan Larson's musicals. Even as a teenager, I identified deeply with his ideals – his dedication to art made from the heart, his passion for bringing musical theater to new generations, his devotion to friendship and community, and, of course, the undeniable genius with which he channeled all this into characters, stories and songs that changed the world.

In 2016, I spent a day at the Library, immersed in the Jonathan Larson Collection – an experience that ultimately led me to create “The Jonathan Larson Project,” a song cycle of previously unheard works by the late composer and playwright.

Nothing in my work as a theater historian has knocked me out like this collection did that day – hundreds of hours of audio recordings and hundreds of files of written material, each one incredible.

There was a momentous reading of Jonathan's unproduced musical “Superbia”; mix tapes filled with songs taped off the radio that inspired the characters of his smash musical, “Rent”; songs from never-produced musicals about presidential elections and the end of the world; an outline for a musical version of “Polar Express”; and original audition notes for “Rent” at New York Theatre Workshop.

I returned to the Library half a dozen times over the next year – the adventure of a theater historian's wildest dreams. It also was, at times, devastating. With his voice in my ears and his papers in my hands, I could see with a new level of intimacy how hard Jonathan persevered and how ahead of his time he was.

Even though 95 percent of what I discovered wasn't included in the project, it all was part in a way. I staged a cut song from “Superbia,” having read six drafts of the show. I collaborated with actors on songs about loss, knowing in detail about those friends Jonathan loved and lost. I brought never-performed songs to life, songs that reveal pieces of Jonathan's life and era I understand profoundly because of all I was able to access.

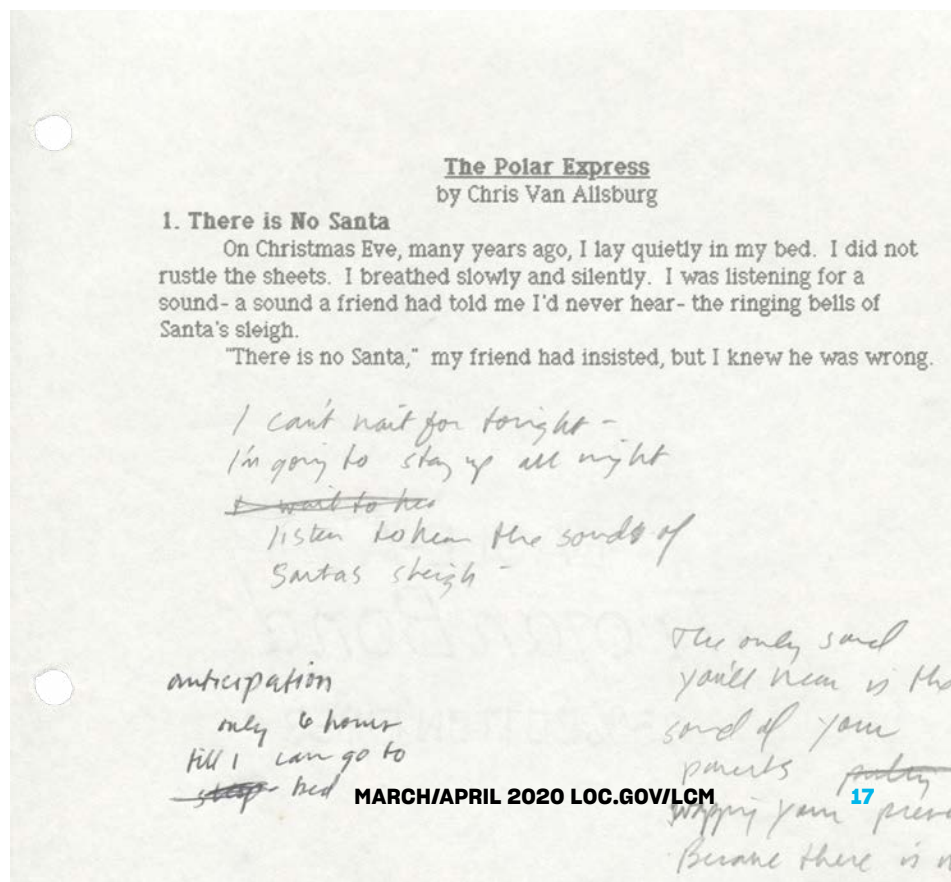
Now, because of this collection, new audiences can experience songs and ideas



■ Jennifer Ashley Teppar used material from the Jonathan Larson collection to create a song cycle in Larson's honor. Larson's papers include an outline for a musical version of “Polar Express” along with sketches of ideas for a set. (top and bottom).
Courtesy of Jennifer Ashley Teppar

of Jonathan's that were previously only experienced by one woman, wiping away tears at a library desk.

—Jennifer Ashley Teppar is a theater historian.





THAT ALL MAY PLAY

Braille music collections at NLS help blind or visually impaired musicians pursue their careers and passions.

BY MARK HARTSELL

Ayaka Isono lost her vision to a rare retinal disorder at age 29 and, devastated, figured her career as a pianist was over.

Isono had spent her adult life teaching and performing at a high level, playing professionally in chamber ensembles and with the San Francisco Symphony and the Oakland Ballet.

But now she was just trying to learn the basic skills of everyday life all over again, to live independently as a blind person. Perform with the ballet or symphony? She was just trying to learn how to go outside for a walk by herself.

Depressed and unmotivated, Isono quit doing the things she loved most, the things she'd built her life around. She stopped playing piano, stopped going to concerts, stopped listening to music altogether.

"For three years, I didn't touch any piano or play any music," she said. "I was just focusing, learning to live as a blind person. Since I didn't know any blind people, I didn't know where to start."

Today, Isono is performing and teaching again, using braille music scores and instructional material she gets from the National Library Service for the Blind and Print Disabled (NLS), a program of the Library of Congress.

She is one of thousands of blind or visually impaired musicians whose work and passion depend upon the braille music collections at NLS – the largest source of such material in the world.

Those collections are a place to turn to for musicians in need of braille or large print versions of, say, a libretto for "La Bohème," an instruction book for the accordion, a biography of Billie Holiday, a transcription of Beethoven's "Pathétique" sonata or even a lead sheet for "Achy Breaky Heart."

NLS holds more than 25,000 braille transcriptions of musical scores and instructional texts; large-print scores, librettos, reference works and biographies; instructional recordings in music theory, appreciation and performance; and music-related talking books and magazines.

The NLS Music Section filled over 7,000 requests for such material in the past fiscal year, an important resource for blind or visually impaired musicians trying to adapt to an impairment, learn their craft or make it



■ Ayaka Isono performs and teaches professionally using braille music material from NLS, such as the piece shown opposite. Courtesy of Ayaka Isono, Shawn Miller



in the music business – no matter their age.

Tristen Chen was just 21 months old when he lost his vision because of an eye nerve development delay. But he was a precocious kid, and his parents, Haiyu Chen and Renee Hu, soon noticed he had an unusual talent.

He could, they discovered, listen to recordings of songs, then play them on the piano. When he was 3, Tristen sat at a keyboard and, with no instruction and using both hands, played the Carpenters hit “Yesterday Once More” – the first song he ever played.

“That caught our attention,” Renee said. “He was very good at music, so we started looking for a music teacher.”

Tristen began taking lessons at 4 and, because he couldn’t see printed sheet music, still played by ear. If Tristen gets serious about music, the teacher told Renee, he’ll need to learn to read braille music. Classical music is too complex to play by ear – Tristen will need to read the notation himself to understand the nuances written into a piece.

“When you’re at a very low level, the kids probably can only remember the notes,” Renee said. “But when the music starts to get complicated, there is a lot of detail – dynamics and a lot of things – he has to read himself. Without braille music, he couldn’t get to this level.”

So, Tristen spent two years learning to read braille music and eventually began borrowing material from NLS. He is now 11 and has been performing in competitions and recitals since 2018, including several performances at venues in Carnegie Hall.

There aren’t many places to which musicians such as Chen and Isono can turn for material.

They could pay to have music transcribed themselves, but it’s expensive – Renee recalled a company charging over \$100

to transcribe just four pages of music. Libraries for the blind in Great Britain, Italy, Switzerland and elsewhere commission transcriptions, and NLS buys some material from them. NLS also commissions 40 to 50 transcriptions each year – last year, it produced a braille version of the massively popular musical “Hamilton.”

All of that material is offered free to the public.

“The Library is the only resource I have, the place I can get the braille version of the piece,” Renee says. “We really appreciate this service. It helps a lot financially.”

Advances in technology have made it easier for musicians to access the material. At one time, NLS offered only a limited number of hard copies of braille scores that would be mailed to patrons. Now, about 20 percent of the collection – a figure that increases each year – is digitized and available via download.

All this was new to Isono when she lost her sight in 2001. She didn’t know any blind people, didn’t even know braille music existed. But she learned to read braille text, then taught herself to read braille music – a challenging task even for an accomplished musician.

Eventually, Isono made her way back to her place at the piano. She now performs chamber music with members of the San Francisco Opera, has done recitals in Japan and twice performed at a festival for blind musicians in Morocco.

“Without braille music, I can’t do anything I’m doing right now, including performing,” Isono says. “That wouldn’t happen. It’s not possible.”

■ **Tristen Chen lost his sight at age 1 and, a decade later, is now performing in national piano competitions.**
Courtesy of Renee Hu

MORE INFORMATION

NLS Music Section
loc.gov/nls/music

Reference librarian Talía Guzmán-González helps connect patrons with the resources they need.

Describe your work at the Library.

I connect people with the resources they need to create, explore and satisfy their curiosity about the Caribbean, Latin America, Portugal, Spain and the Latinx community. I consider myself a connector in my personal life – I love bringing people together – so it's only natural that I work in a field that would put me in contact with so many people from around the world who are eager to learn.

As a reference librarian in the Hispanic Division, I am responsible for recommending material from Brazil, Portugal, Spain and Puerto Rico. I also offer reference services, organize public events, co-produce a podcast with my colleague Catalina Gómez and record authors for our unique literary archive in the Hispanic Division. I am also very active in the Hispanic Cultural Society, a staff organization that aims to promote, preserve and share all aspects of the Hispanic community in the Library at large.

How did you prepare for your position?

I have been preparing for this position my entire life. Since I was a teenager, I have worked in bookstores in Puerto Rico, New York and Baltimore, so I consider that my informal but essential “training” in being a reference librarian – I learned early on how to connect people with the material they were looking for.

As for “formal” training, you can say I am a lifelong learner. I have a bachelor of arts in Latin American studies from the University of Puerto Rico, a master's in Portuguese from Indiana University-Bloomington, a Ph.D. in Luso-Brazilian studies from the University of Wisconsin-Madison and a master's in library science from the University of Maryland in College Park. Everything I have done in one way or another has brought me to this position. This is my first job as a reference librarian, and I have to say, it's pretty fantastic.

What are some of your favorite collection items?

My favorite item is probably not a collection item at all but a representation or metaphor



SHAWN MILLER

of all collection items: the four murals in the Hispanic Reading Room by Brazilian painter Candido Portinari. As a trained Brazilianist, it speaks to my academic side in profound ways. As a caribeña (Caribbean woman), it's a beautiful depiction of our complex history. As a reference librarian, it serves as an entry point to connect users with the collections at large. Each panel speaks to the work we do every day in the Hispanic Reading Room: discovery, connection and outreach.

How is it satisfying to connect researchers with the material they need?

We had a user come to the Hispanic Division to read what looked like a young adult novel published in Spain during the 1940s. She came a couple of hours a day to read, and when she finished I asked her about the book. She told me she had been looking for this title for many years unsuccessfully. It was her favorite growing up in Cuba, but after 1959 she had to leave the country and all her childhood books behind. It was so gratifying seeing these two “friends” reconnect thanks to the Library's extensive international collection. Moments like this make my job truly gratifying.



■ Erin Sidwell helps a patron navigate the Serial and Government Publications Division's newspaper holdings.
Shawn Miller

NEWSPAPER AND CURRENT PERIODICAL READING ROOM

The Newspaper and Current Periodical reading room at the Library of Congress recently was named by Washington City Paper as the best place in the District of Columbia to learn about the past.

It's easy to see why.

The reading room holds one of the world's largest collections of historical newspapers – its greatest treasure.

Here, researchers can access over 34,000 different newspapers from around the world – some dating to the 17th century – through freely available resources like *Chronicling America*, on-site subscription databases or the hundreds of thousands of reels of microfilm housed at the reading room.

Those make up just part of the newspaper collection, which also includes rare original newspaper issues such as one of two known copies of the *Ulster County Gazette* of Jan. 4, 1800, recording the death of George Washington, and more contemporary issues such as the 175th anniversary edition of the *Providence Journal* from July 21, 2004.

You also can find one of the world's largest comic book collections here, including first appearances of iconic characters such as Wonder Woman and Spider-man as well as thousands of other issues.

Whether you feel like browsing today's editions of national and international newspapers, perusing current magazines over a coffee or reading a comic book on your lunch break, the Newspaper and Current Periodical reading room has something for everyone.

—Megan Halsband is the acting head of the Government Publications and Periodical Section.

AROUND THE LIBRARY



1.



2.



3.



4.



5.



6.

1. The Library displayed an 18th-century violin linked to Scottish poet Robert Burns, on a tour of the United States for Burns celebrations, along with a scroll, a stone music box, and a portrait of Burns in the Great Hall of the Jefferson Building in November.

2. Cyril Neville of the New Orleans-based funk/R&B band the Neville Brothers toured at Bear Rans: helped to work on a book exhibition about the National Endowment for the Arts "East" on Dec. 6.

3. Stated that a man in a blue dress and a blue dress in the Great Hall to celebrate the 100th anniversary of the 1918 Christmas tree shines in the Great Hall on Dec. 2.

4. Reynolds was named the national ambassador for young people's literature in a ceremony at the Library of Congress in the Great Hall on Dec. 2.

5. A visitor examines the national ambassador for young people's literature in a ceremony at the Library of Congress in the Great Hall on Dec. 2.

6. International Monetary Fund Managing Director Christine Lagarde delivers the eighth annual "Lagarde" lecture on foreign policy over the 100th anniversary of the 1918 Christmas tree in the Great Hall on Jan. 14.

PHOTOS BY STEVEN SHAW AND LILLIAN

Women Directors Dominate Picks for 2019 Film Registry

Librarian of Congress Carla Hayden in December announced the annual selection of 25 of America's most influential motion pictures to the National Film Registry of the Library of Congress.

Selected because of their cultural, historic and aesthetic importance, the films range from Prince's autobiographical hit "Purple Rain" and Spike Lee's breakout "She's Gotta Have It" to Disney's timeless fairy tale "Sleeping Beauty" and the year's biggest public vote getter, Kevin Smith's "Clerks."

An unprecedented seven films directed by women made the list, the most in a single year since the inaugural registry in 1989. They include "Before Stonewall," directed by Greta Schiller; Claudia Weill's "Girlfriends"; Gunvor Nelson's "My Name is Oona"; "A New Leaf," by Elaine May; "Real Women Have Curves," by Patricia Cardoso; Madeline Anderson's "I Am Somebody"; and Kimberly Peirce's "Boys Don't Cry."

MORE: loc.gov/item/prn-19-081

Folklife Center to Preserve National AIDS Quilt Archive

The American Folklife Center at the Library of Congress this year will become the new home for the National AIDS Memorial Quilt Archive, the Library recently announced.

The quilt itself will move from its current home in Atlanta to the San Francisco area, where 32 years ago during the height of the AIDS epidemic, a group of strangers gathered at a San Francisco storefront to remember the names and lives of their loved ones they feared history would forget. With that seemingly simple act, the first panels of the quilt were created.

The archival collection destined for the Library currently totals more than 200,000 items – biographical records, correspondence, photographs, tributes, epitaphs, news clippings and artifacts submitted by panel makers that add context about the lives memorialized on the quilt panels.

MORE: loc.gov/item/prn-19-114

Library Names Innovators In Residence for 2020

The Library recently announced the appointment of Brian Foo and Benjamin Lee as its 2020 innovators in residence. The Innovator in Residence program invites creative people to develop research concepts and projects that connect the public with Library collections.

Foo has over two decades of computer science and design experience and has worked in cultural heritage institutions for the past seven years. At the Library, he will create "Citizen DJ," an application enabling anyone with a web browser to create hip hop music with public domain audio and video materials.

Lee is a Ph.D. student in computer science and engineering at the University of Washington. His work at the Library will focus on using machine learning to extract photos and illustrations from historical newspapers in the Chronicling America collection to make them searchable and accessible.

MORE: loc.gov/item/prn-19-113

Library, NPS Announce Winners of Holland Prize

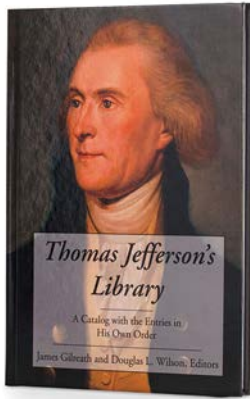
The Library of Congress and the National Park Service named an architectural team at Catholic University of America the winner of the 2019 Leicester B. Holland Prize honoring an outstanding historical building, structure or landscape drawing.

The top prize went to a team led by Christopher Howard, an assistant professor of architecture and planning, for a drawing featuring the Old Dominion Bank Building, built in 1851 in Alexandria, Virginia. The building, now known as the Athenaeum, has served as a bank, a hospital, an apothecary storehouse, a church, a performance hall and a museum.

Honorable mention was awarded to the National Trust for Historic Preservation and its team, Kyra Lomas and Ashley Wilson, for a survey drawing showcasing one of two bandstands at the U.S. Soldiers Home in Washington, D.C.

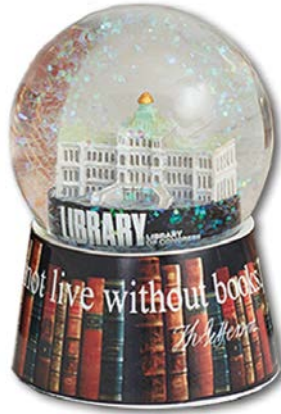
MORE: loc.gov/item/prn-19-102

SHOP



Jefferson's library
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Price: \$36.95

This book painstakingly reconstructs the catalog of Thomas Jefferson's library, housed today at the Library of Congress.



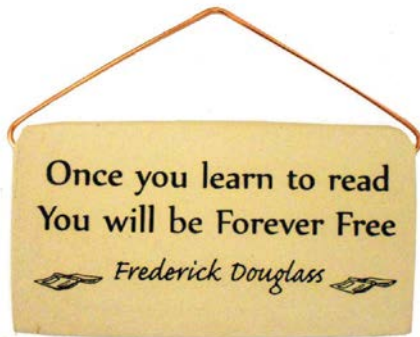
Library snowglobe
Product #21505275
Price: \$15

The iconic Jefferson Building rests upon a resin base wrapped in vintage books. The legend reads, "I cannot live without books."



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Product #21508226
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This plaster bust pays homage to a visionary advocate for freedom and human rights.



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Frederick Douglass provides this fitting quote for any teacher or bibliophile about the importance of reading.



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Product #21509050
Price: \$20

The design of this brooch symbolizes the importance of learning in a knowledge-based democracy.

■ Order online: loc.gov/shop ■ Order by phone: 888.682.3557

THE NATIONAL ERA.

L. P. NOBLE, PUBLISHER.

G. BAILEY, JUN., EDITOR; AMOS A. PHELPS AND JOHN G. WHITTIER, CORRESPONDING EDITORS.

BUELL & BLANCHARD, PRINTERS.

VOL. I.

WASHINGTON, THURSDAY, JULY 22, 1847.

NO.

The National Era is Published Weekly, on Seventh Street, opposite the Patent Office.

TERMS.
Two dollars per annum, payable in advance.
Advertisements not exceeding ten lines inserted three times for one dollar; every subsequent insertion, twenty-five cents.

THE NATIONAL ERA.

WASHINGTON, JULY 19, 1847.

THE BLACK MEN OF THE REVOLUTION AND WAR OF 1812.

The return of the Festival of our National Independence has called our attention to a matter which has been very carefully kept out of sight by orators and toast-drinkers. We allude to the participation of colored men in the great struggle for Freedom. It is not in accordance with our taste or our prejudices to enlarge the shoulders of blood, even in a cause of acknowledged justice; but when we see a whole nation doing honor to the memory of one class of its defenders, to the total neglect of another class, who had the misfortune to be of darker complexion, we cannot forbear

well known. When his master told him that they were on the point of starting for the army, to fight for Liberty, he shrewdly suggested that it would be a great satisfaction to know that he was indeed going to fight for his liberty. Struck with the reasonableness and justice of this suggestion, General S. at once gave him his freedom.

The Hon. Tristram Burgess, of Rhode Island, in a speech in Congress, last month, 1808, said: "At the commencement of the Revolutionary war, Rhode Island had a number of slaves. A regiment of them were enlisted into the Continental service, and so brave men met the enemy in battle; but not one of them was permitted to be a soldier until he had first been made a freeman."

The celebrated Charles Pinckney, of South Carolina, in his speech on the Missouri question, and in defense of the slave representation of the South, made the following admissions:

"They [the colored people] were in numerous instances the pioneers, and in all the labors of our armies. To their hands were owing the greatest part of the fortifications raised for the protection of the country. Fort Mifflin's garrison, at an early period of the independence and untiring valor of our citizens, immortality to the American

every fortification south of the Potomac; they shared the famine and nakedness of Valley Forge, and the pestilential horrors of the old Jersey prison ship. Have they, then, no claim to an equal participation in the blessings which have grown out of the national independence for which they fought? Is it just, is it magnanimous, is it safe even, to stave the patriotism of such a people—to cast their hearts out of the treasury of the Republic, and to convert them, by political disfranchisement and social oppression, into enemies?"

J. G. W.

DEATH OF INGOLAN.

The death of the excellent Richa, late President of Hayti, has been speedily followed by that of M. Ingolan, for a long time a member of the Cabinet of Boyer. He was an accomplished scholar and a magnetic statesman—a man of original and acknowledged genius. The Haytian State papers, from his pen, were remarkable for their perspicuity and eloquence. Of the last years of his life we have no definite knowledge. He was a true Haytian—proud of his color and his home. We remember an article from his pen, written in 1851

to take charge of souls. If his judgment is too weak to grapple matters of statecraft and national policy, it is too weak to deal with the high themes of God and eternity. False is the idea, that the clergyman should walk clad only in velvet, and keep himself delicately housed from the sharp and stirring excitement of his day. It is true, much of his office is in quiet meditation; and beautiful is that preference of consolation and teaching, charity and prayer. But this is not all his business; there are hours in which he must unite the boldness of Paul with the sweetness of John. Or, rather, when assuming the character of the great Boyan, he must come clad in it with iron, and do the work of rebuke and warning; saying to the tax-gatherer and the soldier, to the statesman and the magistrate—It is not lawful to do this thing. Repeat, repeat!"

J. G. W.

DEMOCRACY IN ENGLAND.

The Leeds Mercury of 12th ultimo contains the proceedings of a meeting of the electors and non-electors of Leeds, assembled to hear from the Parliamentary candidate selected by the Liberal Committee of that borough an exposition of his political principles. The chairman of the meeting, Edward Thomas, of the Leeds Mercury, said:

In the wild uproar and confusion of the attack upon the last village of the Illinois, a young woman had engaged with her child from the horrid massacre, and, ascending herself in the forest, had followed for days on the trail of the pursuers and the pursued, subsisting upon wild fruits and nuts, bearing her child in her arms, and living only in the hope that her warrior would yet triumph, or that she should share his fate. She had traced them to the fatal rock, and with woman's love in her heart, nursing her feeble arm, she resolved to attempt his rescue.

Steadily as the autumn leaf on the boom of the wave, a light canoe glides within the shadow of the opposite bluff. The mother sat with her child, cautiously moving the frail bark; and as, favored by an overhanging tree, it shot out partly across the stream, the warrior on the cliff leaped lightly out into the water. The whirling arrows flew, death-winged. With a fearful cry the warrior leaped from the dark waters, then sank into their depths, and rose no more. As the canoe moved, clapping her child to her breast, the mother sprang from the canoe, and found a grave with her warrior husband, in the bosom of the placid river. Again the death song rose from the fugitives on the rocks, and when the morning broke, it brought no hope to them. The moonlight sun beat fiercely on their throbbing brows, and their parched lips refused them utterance. Far below the

It is understood that Mr. Bates is a shareholder, and that he was chosen for the purpose of harmonizing all interests.

THURSDAY MORNING, SEVEN O'CLOCK.

The Convention was called to order by the President, and opened with prayer by the Rev. Dr. Allen.

The presence of delegations, since the previous meeting, from Rhode Island and Kentucky, the names of whose delegates were ordered to be enrolled.

Letters from several distinguished gentlemen, who were unable to attend the Convention. Amongst others, from Silas Wright, Gen. Cass, Col. Benton, H. Clay, &c.

Mr. Cass was very brief, merely stating that circumstances prevented his attendance. Or his approval or disapproval of the Convention or its object, he said not a word. The body of the letter was indifferently shorter than its formal beginning and conclusion. It was received with shouts of mocking laughter, and was read twice by particular desire. Cries of "Read the whole of it!" being prolonged long after it was found there was no postscript.

A letter from Frederick E. Wood, a Democratic Representative from New York in the last Congress, was read with great applause, which very plainly pointed out the folly and wrong of voting millions to extend slave

AN INCIDENT OF THE LATE

BY JOSEPH R. GRANDELL.

"My father," said Mary, "may not self-called upon to be as particular concerns the public charities, corporate different individuals, as he is, and is in it what concerns the respectability family."

"But if I acquire wealth by lawful means," said Henry, "father never asked that I be wealthy. He thought it proper, as it a condition of our marriage, that have some respectable business, since not wealth."

"And your father is right," said Henry, "how can I get clear of the odium of prize, I can neither see nor guess."

"Perhaps you will dream it, though very rarely."

"I can dream of nothing but ships and ships," said Henry.

"Oh! if you only expect a good Mary, 'I do not know but father will forgive its coming as a prize!'"

"A prize to a prisoner," said Henry, in a whisper.

Henry wandered down towards the and unoccupied yards. The war allowed

HELPING HANDS BUILD COLLECTIONS

Madison Council funds key additions to the holdings of an abolitionist icon.

This spring, the Library's James Madison Council will celebrate its 30th anniversary. The group, which includes members of the philanthropic and business communities, has worked diligently over the past three decades to uncover the Library's treasures and bring them to more people than ever before. The many hundreds of initiatives supported by council members have augmented the collection, widened the outreach and raised the visibility of the Library throughout the nation and the world.

This year, the generosity of council members made possible yet another historically significant and rare acquisition: issues of important abolitionist newspapers, The National Era and Frederick Douglass' The North Star. (See page 8)

Thanks to the Madison Council's backing of the Library's special acquisitions initiatives, curators are able to react quickly when unique and rare items or collections become available. Because issues of The

North Star and The National Era so rarely come to market, pieces are extremely hard to find. When these items came to auction, the clock immediately started ticking for the U.S. Monograph Section of the Library of Congress. Library staff knew they needed to act fast, and with the support of the council they did.

Douglass began his weekly, four-page newspaper on Dec. 3, 1847, under the motto "Right is of no sex — truth is of no color — God is the father of us all, and all we are brethren." The June 9, 1848, issue of The North Star represented a gap in the Library's collection. With this most recent acquisition, the collection now contains this important piece of one of the largest anti-slavery newspapers in the United States.

The second acquisition, The National Era, was one of the leading abolitionist newspapers of the 19th century. The Library now holds the first three volumes of the newspaper, which ran from January 1847 to December 1849 in Washington, D.C., and reveals the paper's direct access to the politicians of the day.

Thanks in great part to longstanding support from the Madison Council, the Library continues to acquire exceptional treasures like these vital works from the mind of this abolitionist icon.

—Katherine von der Linde is an associate in the Development Office.

■ The Library now holds the first three volumes of The National Era, an important abolitionist newspaper published in Washington, D.C. Serial and Government Publications Division

LAST WORD

CARLA HAYDEN

The vast resources of the Library of Congress represent the most comprehensive collection of knowledge ever assembled in one place – more than 170 million items that chronicle centuries of human creativity and accomplishment.

My goal as Librarian of Congress is to open this treasure chest of extraordinary material as wide as possible to as many people as possible. We want to make our resources more accessible to folks everywhere, to reach new audiences, to turn visitors into lifelong users, to help create new generations of learners.

We already have made progress.

In the past fiscal year, the Library attracted nearly 1.9 million people to its Capitol Hill campus and drew more than 119 million visits to its website, loc.gov.

And we are doing more.

The Library recently embarked on a project to create a new visitor experience in its Jefferson Building that would provide visitors a new view of this magnificent space and bring more of its collections out of the vaults for the public to explore (see page 10).

Congress already has appropriated public funds for the project, and the Library's private-sector advisory group, the Madison Council, is leading private fundraising efforts. Just last month, philanthropist David M. Rubenstein, the council's chairman, announced a \$10 million donation of his own funds to the project.

We also are making strong efforts to connect with new audiences through outreach to more diverse media outlets and through high-profile events and honors.

Last year, the Library appointed the first Native American U.S. poet laureate, bestowed its Gershwin Prize for Popular Song on Emilio and Gloria Estefan and welcomed prominent LGBTQ+ figures such as author and actor Neil Patrick Harris and the cast of Netflix's "Queer Eye."

We are working to expand access online as well, to make Library collections, experts and services available when, where and how users need them.

In 2018, the Library adopted a digital strategic plan calling for a digital



SHAWN MILLER

transformation to ensure that all Americans are connected with the Library of Congress.

To that end, the Library added almost 360 terabytes of web content in the last fiscal year. We launched programs such as By the People, which invites the public to transcribe and tag historical handwritten documents, making them searchable and more accessible. Tens of thousands of volunteers took part last year, completing transcriptions of over 37,000 pages of letters, diaries and records.

The digital strategy also invests in the future. Our Innovator in Residence program gives artists, researchers, teachers and others the opportunity to make groundbreaking and creative uses of the collections.

We want every visitor to the Library, whether online or here at our Capitol Hill campus, to leave with a greater knowledge of our shared history and culture – and a lasting motivation to keep learning.

This issue of LCM illustrates some of the ways that members of the public have used our resources in their own lives, to further their own work and to pursue their own passions.

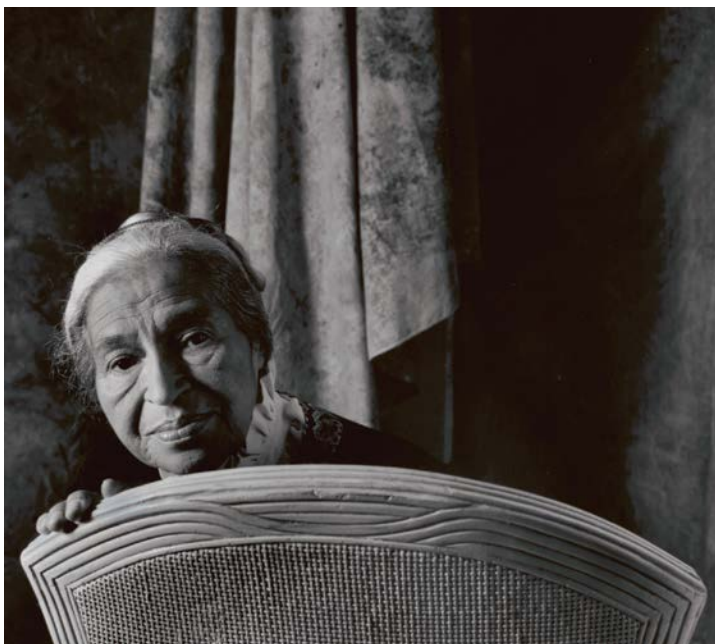
We invite you to join them.

—Carla Hayden is the 14th Librarian of Congress.



■ Researchers carry out their work in the quiet and magnificent spaces of the historic Main Reading Room.
Shawn Miller

CURRENT EXHIBITIONS



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summer 2020

COMIC ART: 120 YEARS OF PANELS AND PAGES

Through Sept. 2020



SHALL NOT BE DENIED: WOMEN FIGHT FOR THE VOTE

Through Sept. 2020

More information

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